

**New Wave Composers Festival 2007**  
**Wednesday May 9<sup>th</sup>, 2007**  
**Programme**

**Innis Town Hall**  
**2 Susex Avenue**



**esprit orchestra**

**HOT NEW WAVE FOUR (4)**  
**NEW SOUNDS FOR FRITZ LANG'S METROPOLIS**

**7:15 pm PRE-SCREENING CHAT WITH COMPOSERS AND MUSICIANS**  
**8:00 pm - SCREENING OF *METROPOLIS* WITH NEW LIVE-ELECTRONIC FILM SCORE**

**PERFORMERS:**

<b>David Ogborn</b>	<b>composer/electronics</b>
<b>Kristin Mueller-Heaslip</b>	<b>voice</b>
<b>Parmela Attariwala</b>	<b>violin</b>
<b>Scott Good</b>	<b>trombone</b>

**PROGRAMME NOTES:**

The crowning jewel of the German silent cinema, Fritz Lang's *Metropolis* depicts a city starkly divided into those who labour for scant reward, and those who own, control and manipulate the conditions of life itself. Both because of the enduring relevance of its central themes, and also because of their masterful elaboration in the hands of Lang and his collaborators, the film has deservedly acquired an iconic status. Its various images and devices have been and continue to be plundered by film- and image-makers ever since its 1927 premiere. *Metropolis* remains a film that – here and now just as much as in the Berlin of the Weimar Republic – speaks deeply to the present.

Drawn to the film's intense combination of lyricism and complexity, Toronto composer and electronic sound artist David Ogborn has created the latest in a growing tradition of new scores for the film. Ogborn's music for *Metropolis* deploys a virtuosic ensemble of 4 musicians – violinist Parmela Attariwala, soprano Kristin Mueller-Heaslip, trombonist Scott Good, and Ogborn himself on laptop – who react to and interact with each other and with the film, continuing the open and improvisatory traditions of silent film accompaniment. As the film progresses and the various characters, forces, and masses which it depicts come into increasingly open conflict, the audience is immersed in an increasingly dense and expressive web of sounds that – like *Metropolis*' machine woman – are at once human, electronic and something in between.

2007 marks the 80th anniversary of the film's premiere (Berlin, January 1927) and the Esprit New Wave Festival performance of the work features the cinematically-stunning, newly digitally-restored version first screened at the 2001 Berlin International Film Festival (distributed in North America by Kino International). The new version includes more rediscovered footage than any previous restoration, going a long way towards clarifying once obscure threads of the plot, including the surveillance of the main protagonists by a shadowy agent of the state.

**BIOGRAPHIES:**

**DAVID OGBORN**

Composer, guitarist, and electronic sound artist David Ogborn was born in South Australia and emigrated to Canada as a child, where he received his formative musical experiences as a guitarist in Winnipeg's thriving jazz scene. After studying composition with Michael Matthews and David Scott at the University of Manitoba, he continued studies with Christos Hatzis, Chan Ka Nin and Gary Kulesha at the University of Toronto, where he received a doctorate in composition in 2006.

Much of Ogborn's creative output consists of collaborative projects involving virtuosic acoustic performers and new, electronic media. His compositions have been presented by the Manitoba Chamber Orchestra, the Winnipeg Jazz Orchestra, the Canadian Contemporary Music Workshop, New Adventures in Sound Art, and Tapestry New Opera, among others. In September 2006 his large-scale networked sound installation Dream House was featured at the Canadian Music Centre's Chalmers House during Toronto's first Nuit Blanche.

Ogborn is currently completing a one-year post-doctoral teaching fellowship at the University of Toronto, during which he will lead a workshop on soundscape composition and teach a seminar on Italian composer Luigi Nono. He is an active member of both the Canadian Electroacoustic Community and the InterAccess Media Arts Centre, and is a founding member of the Toronto netlabel angelusnovus.net.

### **PARMELA ATTARIWALA**

Violinist Parmela Attariwala's playing has been described as "effortless" and her technical command "dazzling". Originally from Calgary, Parmela received her formal musical training at Indiana University and the Conservatory in Bern, Switzerland. She also holds a Master's degree in Ethnomusicology from the University of London's School of Oriental and African Studies (UK), and is currently pursuing Ph.D studies at the University of Toronto. An active player and pedagogue in the classical and contemporary music world, Parmela's passion is non-traditional performance – as an improviser, performance artist, composer and modern dance collaborator. Parmela has released two solo recordings: the critically acclaimed *Beauty Enthralled*; and *Sapphire Skies*, which features her own compositions and has been described as "a recording to treasure."

Parmela's work as performer, composer and recording artist has been acknowledged by all levels of Canadian arts agencies, as well as by the Government of Switzerland, and her current academic studies are being supported by the Social Sciences and Humanities Research Council of Canada. Parmela has also been recognized by the Sikh Centennial Foundation for the unique perspective her compositions and performances have contributed to Canadian art.

### **KRISTIN MUELLER-HEASLIP**

Kristin Mueller-Heaslip is a Toronto-based singer and pianist known for her dramatic, insightful performances of new and unusual music. Recent performances include the role of Ciel in Judith Thompson's unique music drama "Enoch Arden" (Theatre Centre); the role of Nicole Burrow in "Adieu, Friedrich Lips: A Musicological Comedy" which she wrote in collaboration with Alex Eddington (Edmonton International Fringe Festival); Andrew Staniland's "tampobata" for singing piano player, which will be broadcast this season on CBC Radio's Two New Hours; and Gilles Tremblay's "Chant Convergeants"; and Gyorgy Kurtág's monumental "Kafka Fragments" in collaboration with noted violinist Christian Robinson.

### **SCOTT GOOD**

Mr. Good studied at the the University of Toronto (Mmus, Dmus in composition, 2005) and at the Eastman School of Music (BMus in composition and performance, 1995). His teachers have included Samuel Adler, Gary Kulesha, Christos Hatzis, Ka Nin Chan, Joseph Schwantner, as well as trombonists John Marcellus and Alain Trudel. He has received numerous awards for his music, including the Howard Hanson Prize (1995) and First Prize at the Winnipeg New Music Festival Composers Competition (1996); more recently, he has received the John Weinzeig Prize (1999) and three prizes in the SOCAN Competition for Young Composers (2000-01). He has also participated in many music festivals, including two summers at the Banff center for the performing arts, the Heidelberg festival, the Festival of the Sound, and the Scotia Festival. He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, the National Ballet Orchestra, Esprit, and Orchestra London among others. He has also appeared with New Music Concerts, Dancemakers, and Patria projects. Scott has composed music for a variety of ensembles including the Winnipeg Symphony Orchestra, the Hannaford Street Silver Band, the Esprit Orchestra, baroque ensemble I Furiosi, the North Toronto Collegiate Institute Symphonic Band, the Onyx wind quintet, the Trillium Brass Quintet, Belladonna, as well as soloists Dale Sorensen, and John Farah. Scott also performs with such diverse ensembles as the Ugly Bug Band, the Human Remains, the Woodchoppers Association, Kanaka, the Lollipop People, and GUH. He is also a founder and artistic director of Earshot concerts, and organization devoted to the performance of contemporary concert music.

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